

Guitarist

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Sundin Hall Concerts



Thomas Viloteau,
classical guitar
GFA winner from France
Friday, March 14th, 8 pm

Paulo Bellinati
and Monica Salmaso
Guitar and voice duo
from Brazil
Saturday, April 5th, 8 pm



Also In This Issue...

Local Artist Series concerts by Weaver & Richter duo, and Chris Olson;
Olson masterclass article; Youth Guitarathon update; more News and Notes

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Minnesota Guitar Society Mission Statement

To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts, and workshops.

To commission new music and to aid in its promotion, publication, and recording.

To serve as an educational and social link between amateur and professional guitarists and the community.

To promote and help create opportunities for Minnesota guitarists and players of related instruments.

The Minnesota Guitar Society concert season is co-sponsored by Sundin Hall. This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts. Matching funds have been provided by General Mills, AT&T, and Ameriprise Financial.



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Concert Spotlight: Thomas Viloteau

Born in Paris in 1985, Thomas Viloteau began his musical education at age 12 in Port St. Louis, France. In 1998, he entered the Escuela de Música Juan Pedro Carrero in Barcelona, Spain, where he also participated in numerous masterclasses with Alvaro Pierri. Two years later, he entered the Conservatorio Superior de Música de Barcelona, where he studied with Joan Furio.

In 2001, Viloteau received a scholarship to the Fondation Zigmund Zaleski to study under the direction of Alberto Ponce at the Ecole Normale in Paris, where he graduated with a Diplôme Supérieur de Concertiste in 2004. Entering the Conservatoire National Supérieur de Musique de Paris that same year, Viloteau studied in Roland Dyens's class while also working with Judicaël Perroy and participating in masterclasses with Rolf Lislevand and Manuel Gonzales.

Viloteau has performed in Italy, Spain, Sweden, France, and Germany. He has placed first in several competitions, including the Salou guitar competition (Spain), the Segovia international competition in Linares (Spain), the Ville d'Antony international competition in Paris, and the Mottola competition in Italy. In 2006, he received first prize in the Guitar Foundation of America competition.

Founded in 1973, the Guitar Foundation of America (GFA) is America's leading guitar organization. The GFA provides its members the combined advantages of a guitar society, a library, a publisher, a continuing educational resource, and an



Thomas Viloteau: Classical Guitar Masterclass

Saturday, March 15th, 3 to 5 pm

MacPhail Center for Music

Antonello Performance Hall

501 S. 2nd St., downtown Minneapolis

\$5 general admission at the door / free to MacPhail families

Co-presented with MacPhail Center for Music

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arts council. Today the GFA is the largest multinational guitar organization, providing serious guitarists worldwide a full range of educational, literary, and performance resources and opportunities. The GFA is a non-profit 501(c)(3) educational and literary organization and is devoted to furthering the knowledge of and interest in the guitar and its music. Learn more about the GFA and its activities at their website, www.guitarfoundation.org.

Winners of the GFA International Solo Competition over the past 26 years have included Antigoni Goni, Denis Azabagic, Martha Masters, and MGS Artistic Director Joseph Hagedorn. Many have been featured in our Sundin Hall concert series. The first prize winner receives a one-CD recording contract with Naxos and tour sponsorship. As the 2006 winner of the competition, Viloteau embarked in September of 2007 on a seven-month concert tour of over 50 cities in the US, Canada, and Mexico. His Sundin Hall concert comes as he nears the end of this marathon. The program will feature selections from his Naxos CD, which will be available at the concert. In the words of Glyn Pursglove, reviewer for Musicweb International, "This is one of the most enjoyable and rewarding recorded guitar recitals that I have heard in quite some time. It would merit top marks (if MusicWeb went in for anything so crude as marks out of ten)

for repertoire, for recording quality, for documentation and for the technique and musicianship of the performer."

Join us on March 14th to hear this exciting young artist, and make plans to attend his masterclass the next day at the new MacPhail Center for Music in downtown Minneapolis.

Thomas Viloteau: Concert Program

Rito de los Orishas by Leo Brouwer

Triaela by Roland Dyens

Cavatina by Alexander Tansman

Sonata Op. 47 by Alberto Ginastera

Sundin Hall Season-Ending Concert

Our annual classical guitarathon

featuring new and long-time MGS friends and members

Saturday, May 17th, 8 pm

Details in the next issue of the newsletter.

Join MGS today and get the news mailed to you!

See the form on page 2.

Directions to Sundin Hall on the Hamline U. Campus

From I-94, head north on Snelling Avenue in St. Paul, past University Avenue to Hewitt Avenue. Turn right, Sundin Hall is on your left, a half-block east of Snelling. Free parking is available one block past the hall, in lots off Hewitt (on your right) or off Pascal (1 block north).

Concert Spotlight: Bellinati and Salmaso

On Saturday, April 5th, we're very excited to present a concert by guitarist Paulo Bellinati and vocalist Mônica Salmaso, two of Brazil's most acclaimed artists. Their previous Sundin Hall concert, in fall of 1999, was a sold-out triumph many of us are still talking about! Their return should be no less spectacular.

Paulo Bellinati

Born in São Paulo in 1950, Paulo Bellinati is one of Brazil's most accomplished contemporary guitarists. He studied classical guitar with Isaias Sávio and graduated from the Conservatory Dramático e Musical of São Paulo. From 1975 to 1980, Bellinati lived in Switzerland, continuing his musical studies at the Conservatory of Geneva and teaching at the Conservatory of Lausanne. He also performed with his own group in many European jazz festivals including the Montreux Jazz Festival, the Ozone Jazz in Neuchâtel, and the Festival du Bois de La Batte in Geneva.

Bellinati's active international career has taken him to Europe, Asia, and the Americas. Besides performing solo concerts and giving masterclasses in many international guitar festivals, he also tours with the American bassist Steve Swallow, the Brazilian singer Mônica Salmaso, the Brazilian flutist Antonio Carrasqueira, and some top European musicians including Renaud Garcia-Fons, Jean-Louis Matinier, Lucilla Galeazzi, and Antonio Placer. He has both recorded and performed with these and other important artists including Carla Bley, Gal Costa, Leila Pinheiro, João Bosco, Cesar Camargo Mariano, Edu Lobo, Chico Buarque, and the Pau Brasil group. In 1994, he won the prestigious Prêmio Sharp, Brazil's equivalent of a Grammy, for arranging the selections on Gal Costa's CD *O Sorriso do Gato de Alice*.

In addition to being a performer and arranger, Bellinati is also a respected musical scholar. He rediscovered, transcribed, and recorded the music of the great Brazilian guitarist-composer Annibal Augusto Sardinha (Garoto). His landmark recording, *The Guitar Works of Garoto*, and two-volume edition of Garoto's works have received international critical acclaim and recognition for their historical significance. The CD also received a 5-star rating from *CD Review*.

As a composer, and multi-instrumentalist, Bellinati has written guitar solos, guitar and voice arrangements, guitar duos, trios, and quartets. Many of these works have been recorded on his albums *Guitares du Brésil*, *Serenata*, and *Lira Brasileira*. *Afro-Sambas* with vocalist Mônica Salmaso features Bellinati's arrangements of the complete afro-sambas by composers Baden Powell and Vinícius de Moraes, and was finalist for the 1997 Prêmio Sharp awards.

Paulo Bellinati draws from the rich tradition of Brazil, and most of his compositions are written over Brazilian musical styles such as Lundu, Modinha, Schottisch, Choro, Seresta, Maxixe, Jongo, Samba, Baião, Maracatu, Frevo, and Xaxado. He has developed a contemporary approach to Brazilian folklore, enhancing traditional forms with modern compositional techniques and harmonies. His works have been recorded and performed by many important guitarists, including John Williams, The Los Angeles Guitar Quartet,

Costas Cotsiolis, Quaternaglia, Badi Assad, The Assad Brothers, Cristina Azuma, Shinichi Fukuda, and Carlos Barbosa Lima. In 1988, Bellinati won first prize for composition with his solo guitar piece "Jongo," at the 8th Carrefour Mondial de la Guitare in Martinique. In 1996, John Williams recorded "Jongo" (in an arrangement for two guitars) for his album *The Mantis and the Moon*.

In 1998 and 2000, The Los Angeles Guitar Quartet recorded Bellinati's "A Furiosa" and "Baião de Gude" on the albums *L.A.G.Q.* and *Air & Ground*. In 1998, Bellinati recorded his first video in the US, *Brazilian Guitar Virtuoso*, performing and discussing his compositions. The video was produced and distributed worldwide by Mel Bay Publications.

A more recent project, released in 2002, is *Paulo Bellinati Plays Antonio Carlos Jobim*. This Mel Bay video/DVD features Bellinati's arrangements of some of the masterpieces of the great Brazilian composer Antonio Carlos Jobim.

Mônica Salmaso

Born in São Paulo in 1971, Mônica Salmaso has emerged as one of the best young voices among the new talents of Brazil. She started her musical career singing in a comedy directed by the award winning Gabriel Villela.

Besides her music studies in São Paulo, Salmaso has recorded and performed with important Brazilian artists like Edu Lobo, Eduardo Gudin, José Miguel Wisnik, Marlui Miranda, Guinga, Nelson Ayres and the Jazz Symphonic Orchestra of São Paulo.

She was one of the soloists on the album *Canções de Ninar* by Paulo Tatit and Sandra Peres. The CD won Brazil's "Prêmio Sharp—95" award as Best Recording for Children.

In 1995 she recorded *Afro-Sambas*, a voice and guitar album arranged and produced by Brazilian guitarist Paulo Bellinati. The CD premiered the complete afro-sambas by Baden Powell and Vinícius de Moraes, including the famous Berimbau and Consolação; it was released in the US and Europe by GSP (Guitar Solo Publication) Records. In the same year, she recorded with Paulo Bellinati the song "A Felicidade" by Tom Jobim and Vinicius de Moraes for a project by Lumiar Records.

In 1997, she was nominated for "Prêmio Sharp—97" as Best New Singer in Brazilian Popular Music for the CD *Afro-Sambas*.

In 1998 she recorded her first solo CD, *Trampolim* (Pau Brasil Music in Brazil and Bluejackel Records in the US), produced by Rodolfo Stroeter. The CD features some of the most creative musicians in Brazilian contemporary music, such as Nana Vasconcelos, Teco Cardoso, and Paulo Bellinati, among others.

In May of 1999, Salmaso won the Visa-Mastercard-Eldorado Prize for best singer in Brazil among 1,200 contestants from all over the country. The prize brought wider attention to Salmaso's talent and career, and during August and September of that year she recorded her third album, *Voadeira*, for Eldorado Records. *Voadeira* was also produced

Bellinati and Salmaso, continued on p. 9

Local Artists Concerts

Annett Richter and Brent Weaver—Music for Two Guitars

Our Local Artists Series continues in March with a concert by two members of our Board, Annett Richter and Brent Weaver. The concert will be presented as part of our partnership with Banfill-Locke Center for the Arts in Fridley. This historic building is home to a range of arts activities, and we thank them for co-sponsoring two Local Artists concerts and two meetings of our OpenStage program. Richter and Weaver will present their free concert on Sunday, March 9th at 2 pm.

The Performers

Annett Richter, a native of Germany, received her guitar training at the Conservatory Johann Joachim Quantz in Merseburg and the Music Conservatory in Halle, Germany. Since moving to the U.S., she has studied with Todd Green in Bozeman, Montana, with guitarist/composer Jeffrey Van at the University of Minnesota, and with the Amadeus Guitar Duo, David Brandon, Clare Callahan, Christopher Parkening, Carlos Perez, Rodney Stuckey, John Sutherland, and Alieksey Vianna in masterclasses. Richter studied lute under Lucas Harris at the annual Baroque Performance Institute at Oberlin Conservatory, where she has accompanied singers and instrumentalists in master classes and concerts. She has been an active performer on guitar and lute in the Twin Cities, appearing in both solo and ensemble settings, most recently with sopranos Linh Kauffman and Dawn Sonntag, and with the early music ensemble Consortium Carissimi.

Richter holds the equivalent of an M.A. in British and American Studies from Martin-Luther-Universität Halle-Wittenberg, Germany. Richter received master's degrees in Musicology and in Guitar Performance from the University of Minnesota, where she is currently completing a Ph.D. in Musicology. Her scholarly research focuses on intersections between music and the visual arts. She has delivered conference papers for the American Musicological Society, the Hawaii International Conference on Arts and Humanities, the Missouri Folklore Society, the North American British Music Studies Association, and at the University of Minnesota. Richter has presented numerous guest lectures at the University of St. Thomas. Her articles have appeared in *Musicological Explorations* and in the Proceedings of the 2004 Hawaii International Conference on Arts and Humanities.

Brent Weaver began taking guitar lessons at age twelve. After completing a B.A. in Music at California State University in 1980, he moved to Nevada City, California, where he

worked as a guitar and elementary school music teacher. In 1996, Weaver finished his Master's in Music Education with a Kodaly emphasis from Holy Names College in Oakland, California. Soon after, he moved to Minnesota and began teaching at MacPhail Center for Music in Minneapolis.

Weaver has studied with Jose Rey de la Torre, John Majors, Alan Johnston, and Chris Kachian, and is currently studying with James Flegel. He has performed for Abel Carlevaro, Eduardo Fernandez, Carlos Perez, and Alieksey Vianna in masterclasses. Through MacPhail, Weaver teaches Suzuki, traditional group, and individual guitar lessons, and music classes to children in Minneapolis schools through the Community Partnerships and Early Childhood Arts programs.

The Program

Richter and Weaver have been exploring repertoire for two guitars for the past six years. Their concert will present a colorful musical journey through different centuries and countries, with music from Renaissance England, Baroque Spain, Classical- and Romantic-era France, as well as twentieth-century Spain and Latin America. The program will feature, among others, a transcription by Richter of a sixteenth-century piece for two lutes, a Domenico Scarlatti sonata, a duet by Fernando Sor, and music by twentieth-century masters including Jorge Cardoso and Joaquin Rodrigo.

The Concert

Make plans now to join us on Sunday, March 9th, at 2 pm, in the intimate gallery space of Banfill-Locke Center for the Arts. Information about the Center, including directions, can be found at their website, <www.banfill-locke.org>. The concert, like all those in our Local Artists Series, is free and open to the public.



Photo credit: Neil Brock.

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for best selection!**

Local Artists Concert

Our last Local Artists Series concert of this season takes place on Sunday, April 13th at 2 pm in the indoor amphitheatre of Woodbury's Central Park. The concert features guitarist, teacher, and MGS member Christopher Olson and promises to be a wonderful hour of jazz and beyond. The Woodbury Parks and Recreation Department co-sponsors this concert (as they did previous Local Artists concerts in January and February) and we thank them for their support. More information about Woodbury's Central Park (including directions) can be found at www.ci.woodbury.mn.us/parks/central.html.

Chris Olson teaches in the guitar and music theory departments at McNally-Smith College of Music in St. Paul. He earned a master's degree in jazz studies/performance from the University of North Texas in 1995. He holds bachelor's degrees from the University of Wisconsin-Stevens Point in jazz studies and in music education/choral emphasis. A former guitar instructor at UW-Stevens Point and the Wausau Conservatory of Music, Olson also taught guitar, and jazz history and improvisation, and directed jazz ensembles at UW-Marathon County and Inver Hills Community College. He performs throughout the Midwest as a soloist and with groups of all sizes, and is particularly known as a member of the modern jazz trio Framework, which performs regularly (if infrequently) at jazz venues in St. Paul and Minneapolis.

Olson got interested in the guitar when his brother got one for his birthday. Olson says "I stole the guitar, and learned Beatles tunes at first. I'd recommend that as a great place for anyone to start." He was introduced to jazz by Billy Barnard, his teacher at UM-Duluth, where Olson went for two years. Barnard interested him in music he had never heard of before. Olson is a somewhat rare jazz guitarist in that he is proficient on both 7- and 6-string guitar. He started on 7-string almost 6 years ago. When playing with groups that don't require an extra low string, he doesn't use it much, but for solo performances and duos that extra bass note is very welcome. Olson acknowledges that switching between the two instruments can be "unsettling" at first, but "as long as I'm practicing enough, nothing feels foreign—until there's an audience!" He says that "the 7-string is here to stay, and it's essentially in its own category. On the other hand, I suppose they thought the nine-course lute was here to stay at one point."

Olson grew up in Roseville and moved back to the Twin Cities from Wisconsin in the fall of 1996. He's very active as a teacher and has been at McNally-Smith full time or close to it since the school moved to St. Paul in 2001. In the summers, he teaches at the Shell Lake Arts Center in Shell Lake, Wisconsin, which has celebrated the 40th year of the camp—the oldest running jazz camp in the country. Olson has been there for 4 years, teaching the jazz ensemble and jazz combo camps, in addition to the guitar camp.

He's also a member of the International Association of Jazz Educators, and is available as a guitar resource for the Minnesota chapter of IAJE. Any school band director can contact him with questions about how to use the guitar in a jazz group. As he says, "It is important to support organizations with causes that you champion. That, of course, includes the

Minnesota Guitar Society. Certain music needs organizations to keep it in the public consciousness. Such music tends to have great educational value and depth and, therefore, is not part of our popular culture. Jazz, like classical guitar, should be taught because of its artistic merits. I'm not teaching music so my students can become famous. I teach it for its historical significance, its artistic merit, and the power in both its intellect and its creativity."

Olson has written several columns for our newsletter, as well as books of technique and original compositions. See the next page for an excerpt from one of them.

When asked whether teaching competes for his time and attention with performing and composing, or if those activities feed each other, Olson replied that "Teaching competes and wins. I teach, compose, play, think, and smell better when I get enough sleep. Teaching and thinking are important to me, so I'm unable to perform as much as I'd like. I only write music when I have an outlet, like a performance or a book. I don't have many compositions that haven't been played, which is nice. Most importantly, my two children, Cullen and James, dominate my time outside of school. I've quit playing music for money. I play gigs where I can be creative. This makes me cherish performances more. They're almost like recitals. And yes, they inspire many teaching ideas, while teaching makes me understand everything about my instrument and life better. Everyone should try it! But there is no substitute for performing experience if you want to improve as a performer."

Olson is an experienced player in many styles besides jazz, including classical guitar. All of them can be heard in his current playing. As he modestly says, "Every now and then I work up some classical pieces and I start to think I can be a classical guitarist. Then I hear a real classical guitarist and I realize I'm just an adequate player, who uses classical techniques to help the other things I do. For instance, I almost never use a pick anymore. Studying classical guitar all those years finally allowed me to let go. I'm no longer in rock bands or variety bands, which also helped me make that creative decision, but there's still an element of rock / blues / disco to my playing because that's all I listened to before college. I've learned a few country, bluegrass, and polka tunes over the years as well. I play with instrumental groups now that are called jazz groups for lack of a better term, but we don't sound like what most people would define as a traditional jazz group. I want to be able to sound like a lot of different people, including myself."

Join us at Woodbury's Central Park on Sunday, April 13th to hear the latest stage in Olson's journey to sound like himself! His website provides more information about him and his activities—visit www.knowtheneck.com.

Visit www.mnguitar.org
for our Calendar page listings
of guitar-related events.

Special Feature: Masterclass

Let's Get Tertial, by Chris Olson

In a previous article, we explored the idea of increasing our knowledge of the fretboard through horizontal scales. The next logical step is adding another string, creating two-note chords, also known as harmonic intervals, or *diads*. When playing diads, I focus on just one of the strings, observing the horizontal scale of the key I'm playing in. I then memorize the sequence of shapes created by adding another string. Identifying interval shapes is a very important step to fretboard freedom, as it allows you to build arpeggios, chords, and melodies with unlimited creativity. The instrument is laid out like a grid, so shapes are easy to see and learn. The most common melodic and harmonic interval, used in most styles of music, including country, jazz, rock, classical, tex-mex, polka, and flamenco, is the major or minor THIRD.

When playing the same interval, *any interval*, throughout a major key, no more than TWO SHAPES are necessary! For instance, the thirds built from the 1st, 4th, and 5th degrees of the scale have the same shape, forming a major 3rd. The 2nd, 3rd, 6th, and 7th degrees also are identical in shape (but different from 1, 4, and 5), forming a minor 3rd. The scale, as played in the key of C, on string set 1-2, is shown below. The shapes on string sets 3-4, 4-5, and 5-6 are identical. (Note: Fingerings are merely suggestions. For example, below, different fingerings are indicated on the staff and the chord grids. Either one is fine and others are possible.)

The diagram illustrates the shapes for major and minor thirds on string sets 1-2. It consists of two rows. The top row shows eight chord grids labeled I, ii, iii, IV, V, vi, vii, and I. Each grid shows the fretboard with dots representing notes and numbers indicating fingerings. The bottom row shows a staff with a treble clef and a scale of C major. The notes are grouped into pairs representing the diads: (0, 2), (1, 3), (1, 3), (2, 4), (2, 4), (3, 5), (3, 5), and (4, 6). The fingerings for each diad are indicated below the notes: 0, 2; 1, 3; 1, 3; 2, 4; 2, 4; 3, 5; 3, 5; and 4, 6.

The question arises, why refer to the 1st diad as I? After all, E (on the 1st string) is the third degree in C Major. In the case of thirds, we'll consider the lower sounding note the root. This creates a major sound on the 1st, 4th and 5th degrees, which makes sense to those of us with knowledge of diatonic harmony.

Because of the B-string's exceptional tuning, string set 2-3 has different shapes. (Again, the grids and the staff have different left hand fingerings indicated.) We'll start from the lowest available diad in the key of C, which we'll call V because the 5th degree G is on the lower sounding (3rd) string

The diagram illustrates the shapes for major and minor thirds on string sets 2-3. It consists of two rows. The top row shows eight chord grids labeled V, vi, vii, I, ii, iii, IV, and V. Each grid shows the fretboard with dots representing notes and numbers indicating fingerings. The bottom row shows a staff with a treble clef and a scale of C major. The notes are grouped into pairs representing the diads: (0, 4), (1, 2), (1, 2), (2, 3), (2, 3), (3, 4), (3, 4), and (4, 5). The fingerings for each diad are indicated below the notes: 0, 4; 1, 2; 1, 2; 2, 3; 2, 3; 3, 4; 3, 4; and 4, 5.

Notice how the minor shapes (2, 3, 6, and 7) look just like the major shapes did on strings 1 and 2. This can be confusing at first. When dealing with horizontal intervals, those that span strings 2 and 3 (B and G) must get a lot of attention if they are to be learned as thoroughly as intervals on other string sets. It's almost as if string set 2-3 is a different instrument. Remember, the shapes on the other three string sets are identical to those on the first and second string, because the interval between each pair of strings is the same (a perfect fourth—more on fourths and other intervals in a future article).

Be sure to learn diatonic thirds in all keys, which is not difficult if you can play single note scales and remember which shape falls on each scale degree. Start each scale on the tonic, or on the lowest diad on each string set. Right hand finger combinations include pi, pm, pa, im, and ma, or use a pick, alone or with a finger. When confident playing simultaneous, harmonic intervals, try melodic exercises utilizing the shape of the 3rd, such as this one:

The musical notation shows a melodic exercise in the key of C major. It consists of a single staff with a treble clef. The notes are grouped into pairs representing the diads: (0, 2), (1, 3), (1, 3), (2, 4), (2, 4), (3, 5), (3, 5), and (4, 6). The fingerings for each diad are indicated below the notes: 0, 2; 1, 3; 1, 3; 2, 4; 2, 4; 3, 5; 3, 5; and 4, 6. The exercise is marked with a '3' above the first two notes, a 'sl.' (slide) above the first two notes, and a 'simile' (simile) above the first two notes. The exercise is played on a single string.

The book, *Horizontal Shapes for Guitar* has more information on the what, why, and how to practice this material, though not much on the where, when, or with whom. Learn more at <www.knowtheneck.com> or <www.reallygoodmusic.com>.

2008 Youth Guitarathon on Sunday, May 18

Minnesota guitar teachers, both MGS members and non-members, here is an excellent performance opportunity for your students. This season, with a generous grant from the D'Addario Foundation, the MGS is proud to sponsor the 2nd Annual Youth Guitarathon. The event will consist of auditions, which will be held on the University of St. Thomas's St. Paul campus on Sunday, April 20th, and a concert, which will be held at the University of Minnesota's Lloyd Ultan Recital Hall in Ferguson Hall on Sunday, May 18th.

There will be four categories of solo performers—elementary, junior, high school, and senior—and an ensemble category. All styles are welcome. Three students will be chosen from each division. Performers will be notified of their audition time approximately one week before the April 20th date. A panel of three judges will choose the finalists based on technique and musicality, accuracy, and stylistic contrast of the program.

Interested performers can find an application on page 9. Applications must be submitted no later than March 23rd. Students wishing to audition should have performance experience and be ready with polished pieces. Maximum performance time is 8 minutes per student.

There is a \$10.00 application fee for each entry. Ensembles pay per group and not for each performer. Make check payable to Minnesota Guitar Society. Send completed form and check to: Brent Weaver, 1187 Lafond Ave., St. Paul, MN, 55104

For more information, contact Brent Weaver at (651) 643-0762 or <msgathon@yahoo.com>. The application form on page 9 is also available at the MGS website: <www.mnguitar.org>.

Phil Keaggy Concert at Bethel University

The Benson Great Hall at Bethel University in St. Paul will host a concert Saturday, April 12th, by Phil Keaggy that is part of the 30th anniversary tour celebrating his hallmark 1978 album, *The Master and The Musician*. This rarest of live concert experiences will include a first set that brings the entirety of *The Master and The Musician* to life in a live setting for the first time ever as an amazing assemblage of master musicians take to the stage. A second set will feature solo performances from each of the ensemble members, as well as a selection of some of Keaggy's favorite vocal songs from the last 40 years. Call 651-638-6795 for tickets. Visit Bethel U's website for more info about Benson Great Hall at <www.bethel.edu/special-events/tick.html>. And see the display ad on page 11 of this issue!

All12Notes New Location

All12Notes music school has moved to new, larger quarters at 2075 Ford Parkway in St. Paul. The school, founded by guitarist Mike Cramer and pianist Allison Cramer, offers lessons in guitar, mandolin, bass, and piano, as well as Kindermusik classes. For more info, visit their website at <www.all12notes.com> or call 651-699-2924. Mike is well-known and versatile player who was recently featured on a Local Artists concert in duo with long-time MGS member Kevin Carlson.

Manuel Barrueco Masterclass at U-MN

World-renowned classical guitarist Manuel Barrueco will be giving a masterclass at the University of Minnesota, Lloyd Ultan Recital Hall, from 10 am to 1 pm on Saturday, March 29. Performers will be drawn from guitar majors in the U-MN Music Department, but the class will be free and open to the public. Barrueco will be in town that weekend for performances with the SPCO. Contact Dr. James Flegel for more information at <fleg0003@umn.edu>. Visit the School of Music website for directions, maps, parking, confirmation of place and time, etc., at <www.music.umn.edu>.

Vladislav Blaha Classical Guitar Concert

Guitarist Vladislav Blaha returns to Minnesota to perform a solo concert at 7:30 pm on Friday, March 28th at the Sokol Hall in St. Paul. Blaha is a leading classical guitarist from the Czech Republic and a winner of several international guitar competitions. His richness of expression, brilliant virtuosity, and stylish interpretations give cause for much of his international critical acclaim throughout the musical world. Blaha is also a professor of guitar at the Janacek Academy of Music in Brno, Czech Republic, and he frequently gives masterclasses at music colleges and performs in festivals in the US, Japan, Mexico, Germany, Austria, and England. Blaha's "Dedications" performance in St. Paul is part of his 2008 US tour. It will feature eight pieces dedicated to him by Nikita Koshkin, Milan Tesar, Jorge Morel, Jim Skinger, Manuel de Falla, Antonin Tucapsky, John W. Duarte, and Jorge Cardoso.

Tickets will be sold at the door for \$10 for members of the Czech and Slovak Cultural Center and Minnesota Guitar Society and for \$15 for non-members. Sokol Hall is located at 383 Michigan Street, Saint Paul, MN. See <www.cs-center.org> for more information. Also see the display ad on page 10.

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News and Notes, continued on p. 9



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Bellinati and Salmaso, continued from p. 4

by Rodolfo Stroeter. The album was praised by the press as one of the best releases of 1999 in Brazilian popular music. It features Marcos Suzano, Benjamim Taubkin, Naylor "Proveta", Toninho Ferragutti, and Paulo Bellinati, among others.

Also in 1999 Salmaso was recognized as "Best Singer in Brazil" by APCA (Associação Paulista dos Críticos de Arte), a particularly important award, as it is given by a poll of the most important critics in the Brazilian press community.

Since 1998, Salmaso has also sung with the Orquestra Popular de Câmara, a 12-piece band that blends the Brazilian musical heritage with the personal contributions of each of the renowned soloists in the group.

In 2004, she has released her fourth CD, *IALÁ*, on the Biscoito Fino label (in Brazil; released in the US and Europe by Harmonia Mundi). Most recently, Salmaso took an important part as a singer in the movie *Vinicius* about the life and work of Vinicius de Moraes, directed by Miguel Faria Jr. She also took part in the most recent CD recorded by Chico Buarque, *Carioca*, singing the song "Imagina" composed by Chico Buarque and Tom Jobim. In 2007, Salmaso released her fifth CD, *Noites de Gala, Samba Na Rua*, with songs composed by Chico Buarque and the quintet Pau Brasil as special guests.

Join us in Sundin Hall at 8 pm on Saturday, April 5th to hear these wonderful artists, and call our info line at 612-677-1151 to reserve your tickets now!

News and Notes, continued from p. 8

Volunteer Opportunities

We need help—

- identifying and gathering contact info for community groups and media outlets that might be particularly interested in our Sundin Hall concerts.
- distributing the newsletter, either with deliveries to stores and schools in St. Paul, or with the bulk and subscriber mailing.
- finding and contacting more area guitar teachers, especially those at private music schools, to increase newsletter distribution and concert ticket sales.

Contact us at <editor@mnguitar.org> to learn more (or to suggest ideas we haven't thought of yet).

OpenStage Continues

OpenStage is a structured but informal way for guitarists of any level to experience the joy of playing for each other. Get-togethers start at 3 pm. Remaining dates this season are

March 2nd at Audubon Coffee House in NE Minneapolis, April 6th at Betsy's Back Porch in Richfield, and May 4th at Audubon. Mark your calendars, and start polishing your renditions of classical, folk, and jazz favorites. For more info, email <editor@mnguitar.org> or visit <www.mnguitar.org>.

Lute Cafe

Thursday at the Lute Cafe offers listeners an opportunity to hear the very best of local and regional lute music presented in a casual, acoustically friendly atmosphere. All concerts take place the last Thursday of each month (unless otherwise specified) in the Village View Room at Hillcrest Recreation Center (located at 1978 Ford Parkway in St. Paul's Highland Village). The doors open at 6:30 pm, and the music starts promptly at 7:00 pm. Admission is free, but a \$10 donation is suggested. Stop in, have a snack and listen to some great music! Upcoming concerts: March 27, Thomas Walker, Jr., returns for his second concert of solo pieces for lute and theorbo; April 24, Richard Griffith, solo lute. Visit <www.twincitieslutecoop.com> for more info.

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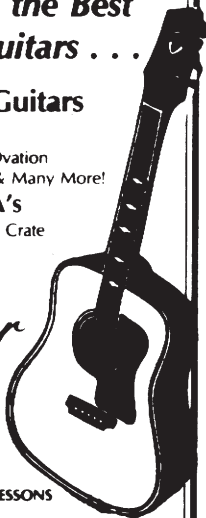
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